DOCUMENT RESUME

ED 235 153 SP 023 069

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TITLE Study Guide for TCT in Music.
INSTITUTION Georgia State Dept. of Education, Atlanta.
PUB DATE Apr 83
NOTE 21p.; For related documents, see SP 023 053-079.
PUB TYPE Guides - Classroom Use - Materials (For Learner) (051)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Educational Objectives; Higher Education; Listening Skills; *Music Education; *Music Teachers; Music Techniques; Preservice Teacher Education; *Program Content; Study Guides; *Teacher Certification; Teacher Qualifications; Teaching (Occupation); Test Coaching; Testing Programs; *Tests
IDENTIFIERS *Georgia Teacher Certification Testing Program

ABSTRACT

This study guide is designed to assist persons preparing for the Georgia Teacher Certification Test (TCT) in music. It is intended for use by individuals who have completed, or are in the final stages of completing, course work for music certification. A list is presented of books, journals, programmed texts, and audio programs that are matched to the total set of objectives for each subarea of the TCT in music. A second list focuses on "Low Correct Response" objectives, identified as those with which past examinees have had particular problems. Areas covered include: (1) basic definitions and musical symbols; (2) performance media and analysis from a score; (3) musical periods, styles, and composers; (4) knowledge, skills, and personal attributes necessary for various musical careers; (5) aural perception; and (6) aural recognition of traditional musical styles. (JD)

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ED235153

STUDY GUIDE FOR TCT IN MUSIC

Published by

Georgia Department of Education

Georgia Teacher Certification Testing Program

Atlanta, Georgia 30334

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SP023069

National Evaluation Systems, Inc., has prepared for distribution by the Georgia Department of Education the set of content objectives found in this Study Guide. These objectives have been verified as important content requirements for initial certification. Not all of the listed objectives have had test items written for them. The selected objectives have not been identified. All objectives which appear here are certification requirements and a sampling of them will be tested.

When the project to develop the Georgia Teacher Certification Tests (TCT) was begun in November 1976, an Ad Hoc Committee composed of Georgia educators was appointed to work with NES on each TCT. The function of these Ad Hoc Committees was to review all NES-generated materials with a goal of making the materials more reflective of Georgia education needs. The first step in the test development process was that of content domain specification. Educators identified all content knowledge that an applicant would need to know to function effectively in a Georgia school. This content was further defined into content objectives, which were sent to currently practicing Georgia educators for verification. These educators provided actual ratings of the "job-relatedness" of the content objectives. At that point, it was possible to identify, from the original domain specification, the extent of essentiality of specific content skills for successful performance on the job. Test items were written for the most essential objectives which spanned the content of the field.

The purpose of providing objectives is to explicitly define the content required of an applicant for certification in this field. Further, the statement of these objectives should assist in preparing for the criterion-reference content knowledge test. We encourage applicants to study these materials, which will enhance their understanding of the content field and alleviate any unnecessary concerns about the nature of the Georgia Teacher Certification Tests.

Along with these materials go hopes for a rewarding career in education.

If you have questions or desire further information, contact:

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STUDY GUIDE FOR TCT IN MUSIC

Georgia Teacher Certification Testing Program

Field 12: Music

Introduction

The purpose of this study guide is to assist persons preparing for the Georgia Teacher Certification Test (TCT) in Music. It is intended for use by individuals who have completed or are in the final stages of completing course work for music certification.

The authors of this document have included a list of "General Study Guide Sources" (books, journals, programmed texts, and audio programs) that are matched to the total set of objectives for each subarea of the TCT in Music. The inclusion of these sources does not mean that all are needed to grasp a particular concept or to cover the objectives. Some examinees will have better access to certain sources than to other sources.

The second list of study guide sources focuses on "Low Correct Response" objectives, identified by the Georgia Department of Education as those with which past examinees have had particular problems. The "Low Correct Response" objectives are listed by subareas and referenced to specific study materials to assist examinees in preparation for the TCT in Music. However, all individuals taking this test may not necessarily experience difficulties with these objectives.

It should be pointed out that the listing of "Low Correct Response" objectives can change from year to year. The "Low Correct Response" objectives cited in this document contain those published at the time this study guide was prepared, but may continue to be problem objectives and cited on future listings of "Low Correct Response" objectives.

CONTENT OBJECTIVES

FIELD 12: MUSIC

SUBAREA I. BASIC DEFINITIONS AND SYMBOLS

Demonstrate an understanding of dynamic markings (e.g., forte, piano).

Interpret expressive and interpretive terms and symbols (e.g., cantabile, legato).

Identify symbols of musical ornamentation (e.g., appoggiatura, trill, mordent).

Demonstrate an understanding of note values

Interpret rests (e.g., 𝄽, 𝄾, 𝄿).

Interpret clef signs (e.g., treble, bass, tenor, alto).

Identify from a piano score major, minor, augmented, and diminished triads.

Identify scales (e.g., major, minor, chromatic, pentatonic, and whole-tone).

Identify approximate vocal ranges (e.g., soprano, alto, tenor, bass).

Identify key signatures in terms of the tonalities represented (major and minor).

Demonstrate an understanding of meter signatures.

Demonstrate an understanding of the indicators of repetition (e.g., 𝄆 𝄇, 𝄋 𝄌, da capo, dal segne).

Differentiate between the meanings of various tempo markings (e.g., andante. ♩ =120).

Interpret articulation markings (e.g, slurs and accents).

Identify the meter of a given example

Demonstrate an understanding of the effects of the acoustical properties of sound on the musical experience (e.g, pitch, timbre, duration).

Identify recurrences of a motif in a score.

Identify the approximate ranges of principal orchestral instruments.

General Study Guide Sources (Subarea I)

Ades, Hawley: Vocal Ranges: Choral Arranging. New York: Shawnee Press, 1966.

Apel, Willi. Harvard Dictionary of Music, 2nd ed. Cambridge, Mass.: The Belknap Press of Harvard University Press, 1969.

Backus, John. The Acoustical Foundations of Music, 2nd ed. New York: W. W. Norton, 1962.

Balkan, Alfred, and Jack Taylor. Involvement with Music. Boston: Houghton Mifflin, 1975.

Castellini, John. Rudiments of Music. New York: W. W. Norton, 1962.

Clough, John. Scales, Intervals, Keys and Triads: A Self-Instruction Program. New York: W. W. Norton, 1964.

Harder, Paul O. Basic Materials in Music Theory: A Programmed Course, 4th ed. Boston: Allyn and Bacon, 1979.

Sources for "Low Correct Response" Objectives (Subarea I)

Differentiate between the meanings of various tempo markings (e.g. andante = 120).

Harder, p. 84-85
Castellini, Chapter 23

Demonstrate an understanding of the effects of the acoustical properties of sound on the music experience (e.g., pitch, timbre, duration).

Backus, Chapter I

Identify approximate vocal ranges (e.g., soprano, alto, tenor, bass).

Ades, Chapter I, II, 12
Hoffer, Chapter 14

SUBAREA II: PERFORMANCE MEDIA AND ANALYSIS FROM A SCORE

Demonstrate knowledge of the instrumentation of various instrumental ensembles, such as band, chamber ensembles, orchestra, string quartet, and percussion ensemble.

Demonstrate knowledge of the combination of voices normally found in vocal ensembles such as mixed chorus, boys chorus, girls chorus, and chamber chorus.

Demonstrate an understanding of the capabilities and basic operating principles of various electronic musical instruments (e.g., synthesizers).

Analyze from a musical score various aspects of melodic structure such as sequences, phrases, cadences, repetition, variation.

Analyze from a musical score various aspects of rhythmic structure such as repetition, diminution, and augmentation.

Given a musical score, identify symbols which indicate dynamic changes.

Given a musical score, discriminate between monophonic, homophonic, and polyphonic textures.

From a printed musical score, analyze the structure of harmony (chords, progressions, and cadences) characteristic of 18th century harmonic practices.

Identify the form of given compositions, such as AB, ABA, call and response, round/cannon, fugue, rondo, and suite.

General Study Guide Sources (Subarea II)

Ades, Hawley. Vocal Ranges: Choral Arranging. New York: Shawnee Press, 1966.

Apel, Willi. Harvard Dictionary of Music, 2nd ed. Cambridge, Mass.: The Belknap Press of Harvard University Press, 1969.

Devarahi. Complete Guide to Synthesizers. New York: Prentice-Hall, 1982.

Green, Douglas. Form in Tonal Music: An Introduction to Analysis. New York: Holt, Rinehart and Winston, 1965.

Hardy, Gordon, and Arnold Fish. Music Literature, Vol 2. New York: Dodd, Mead and Co., 1966.

Hoffer, Charles R. Teaching Music in the Secondary Schools, 2nd ed. Belmont, California: Wadsworth, 1973.

Murphy, Howard, et al. Music for Study, 2nd ed. Englewood Cliffs: Prentice-Hall, 1960.

Kamien, Roger, ed. The Norton Scores: An Anthology for Listening, Vol I. New York: W. W. Norton, 1977.

Pauly, Rheinhard G. Music in the Classic Period, 2nd ed. Englewood Cliffs: Prentice Hall, 1973.

Ulrich, Homer and Paul A. Pisk. A History of Music and Musical Style. New York: Harcourt, Brace, 1963.

Sources for "Low Correct Response" Objectives (Subarea II)

Demonstrate knowledge of the combination of voices normally found in a vocal ensemble such as mixed chorus, boys chorus, girls chorus, and chamber chorus.

Hoffer, p. 279-80
Ades, Chapter 11, 12

Demonstrate an understanding of the capabilities and basic operating principles of various electronic musical instruments (e.g. synthesizers).

Devarahi, Chapter I

Analyze from a musical score various aspects of rhythmic structure such as repetition and augmentation.

Apel, see listings under
a) augmentation and diminution
b) repetition

Hutcheson, Chapter 2,6

(Subarea II. continued)

Given a musical score, discriminate between monophonic, homophonic, and polyphonic textures.

Apel, see listing under
a) monophony
b) monody
c) homophony
d) polyphony
e) texture

Norton Scores (Vol. I) see listings under
a) polyphonic: ex. 4, Josquin des Pres, Ava Maria
ex. 5, Palestrina, "Kyrie" from Pope Marecllus Mass
ex. 21, J. S. Bach, Little" Fugue in G minor
b) monophonic: ex. 12, Monteverdi, "Tu se' morte" from L'Orfee
c) homophonic: ex. 33, Mozart, Eine Kleine Nachtmusik
ex. 30, Haydn, Symphony No. 94 in G, movt's. 2 and 4

From a printed musical score, analyze the structure of harmony (chords, progressions, and cadences) characteristic of 18th century harmonic practices.

Hardy and Fish, Unit VI
Murphy, Chapters 1-25
Green, Chapters 2, 5

Identify the form of given compositions, such as AB, ABA, call and response round/canon, fugue, rondo, and suite.

Green, Chapters 6, 8, 9, 11, 12, 14, 15
Norton Scores, see Index of Forms and Genres, p. 815
Hutcheson, Vol. I, Chapter 9, p. 253 "The Simple Part Forms"
Vol. II, Chapter 3, p. 57 "The Rondo"
Vol. II, Chapter 4, p. 83 "The Rondo: Advanced Analysis"

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SUBAREA III. MUSICAL PERIODS, STYLES, AND COMPOSERS

Identify the rhythmic and melodic characteristics of Gregorian chant.

Identify and describe the types of instrumental compositions characteristic of the Renaissance (e.g., canzona, ricercar, dance pieces).

Describe the textural characteristic of music composed during the Renaissance Period.

Identify and describe the principal forms of sacred and secular vocal music of the Baroque period (e.g., opera, oratoria, cantata).

Identify and describe the principal forms of Baroque instrumental music (e.g., fugue, suite, sonata, concerto, and overture).

Describe the stylistic features of vocal and instrumental compositions written during the Baroque period (e.g., rhythm, melody, texture, form, and ground bass).

Identify the contributions of specific composers representative of the Baroque period (e.g., Monteverdi, Vivaldi, Bach, Handel).

Identify contributions of specific composers of the Romantic Period (e.g., Schubert, Brahms, Wager, Chopin, Berlioz).

Identify contributions of specific twentieth century American composers (e.g., Copland, Ives).

Identify major works and composers of American musical theatre (e.g., Berstein, Gershwin, Robers and Hammerstein, Victor Herbert).

Describe the stylistic features (rhythm, melody, texture and performance media) of musical compositions representative of the Classic Period.

Identify and describe the principal vocal forms of the Classic Period (e.g., oratorio, opera buffa).

Identify and describe the principal instrumental forms of the Classic Period in terms of structure and style: chamber music, symphony, concerto, solo sonata.

Identify contributions of specific composers representative of Classic Period (e.g., Haydn, Mozart, Beethoven).

Identify the stylistic features of music from the Romantic Period in terms of harmony, instrumentation, and texture.

Identify the principal vocal forms of the Romantic Period (e.g., art songs, opera, music-drama).

Identify principal instrumental forms from the Romantic Period (e.g., tone poem, piano piece, concert overture).

Identify contributions of specific twentieth century European composers (e.g., Debussy, Schoenburg, Stravinsky, Bartok).

Analyze features of American styles such as blues, gospel, jazz, wing and rock with respect ot Afro-American influences

Identify features of indigenous American folk music (e.g., country/ western, bluegrass).

General Study Guide Sources (Subarea III)

Apel, Willi. Harvard Dictionary of Music. 2nd ed. Cambridge, Mass.: The Belknap Press of Harvard University Press, 1969.

Baker, Theodore. Baker's Biographical Dictionary of Musicians, 6th ed., rev. N. Slonimsky, New York: Schirmer Books, 1978.

Ewen, David. Complete Book of the American Musical Theater, rev. ed. New York: Holt, 1959.

Green, Stanley. The World of Musical Comedy, 4th ed. New York: A. S. Barnes, 1980.

Grout, Donald. A History of Western Music, 3rd ed. New York: W. W. Norton, 1980.

Machlis, Joseph. The Enjoyment of Music. (4th ed., regular). New York: W. W. Norton, 1977.

Politoski, Dan. Music, 2nd ed. Englewood Cliffs: Prentice Hall, 1979.

Rosenstiel, Leonee, (General Editor). Schirmer History of Music. New York: Schirmer Books, 1980.

Wold, Milo and Edmund Cykler. An Outline History of Music, rev. ed. Dubuque, Iowa: Wm. C. Brown, 1966.

Sources for "Low Correct Response" Objectives (Subarea III)

Describe the textural characteristic of music composed during the Renaissance Period

Wold and Cykler, p. 61

Describe the stylistic features (rhythm, melody, texture, and performance media) of musical compositions representative of the Classic Period.

Grout, p. 454-6
Wold and Cykler, p. 145-150

Identify or describe the principal instrumental forms of the Classic Period in terms of structure and style: chamber music, symphony, concerto, solo sonata.

Grout, p. 454-76
Wold and Cykler, p. 150-154

(Subarea III Continued)

Identify contributions of specific composers representative of the Classic Period (e.g., Haydn, Mozart, Beethoven).

Bakers, see section under each composer
Grout, p. 462-548
Schirmer, p. 542-576, 611-615
Wold and Cykler, p. 157-165

Identify the principal vocal forms fo the Romantic Period (e.g., art songs, opera, music-drama).

Grout, p. 560-71, 611-35
Wold and Cykler, 184-88

Identify contributions of specific composers of the Romantic Period (e.g., Schubert, Brahms, Wagner, Chopin, Berlioz).

Bakers, see section under each composer
Schirmer, p. 615-626
Wold and Cykler, p. 188-210

Identify major works and composers of American musical theater (e.g., Bernstein, Gershwin, Rodgers and Hammerstein, Victor Herbert).

Ewen, p. 32-38, 97-118, 123-26, 129-41, etc.
Politoske, p. 420-22
Green, Chapters 2, 8, 10, 17, 18, etc.

SUBAREA IV. MUSIC CAREERS

Identify the knowledge, skills, and personal attributes necessary for a career as a vocal or instrumental performer.

Identify the skills, knowledge and personal attributes necessary for a career as a merchandiser of musical instruments and accessories.

Identify the skills, knowledge, and personal attributes needed for a career as a composer, arranger, and copyist.

Identify the skills, knowledge, and personal attributes required for a career as a private/applied music teacher and as a music teacher in elementary and secondary education.

Identify the skills, knowledge and personal attributes necessary for a career as a church musician.

Identify the knowledge, skills, and personal attributes necessary for a career in a music critic.

Identify the knowledge, skills, and personal attributes required for a career as a music therapist.

Identify the knowledge and skills required for a career as a person who repairs musical instruments.

Identify the knowledge, skills, and personal attributes necessary for a career as a vocal or instrumental conductor.

Identify the knowledge, skills and personal attributes necessary for a career involving music for recreation and rehabilitation.

Identify the musical and technical knowledge and skills required for a career as a recording/sound engineer.

General Study Guide Sources (Subarea IV)

Cornell, Richard, and Mary Lewis Hansen. Exploring Music Careers: A Student Guide Book. Washington, D.C.: U.S. Government Printing Office, 1976.

Curtis, Robert E. Your Future in Music, 2nd ed. New York: Richard Rosen Press, 1976.

Music Educators Journal 69 (October, 1982): pp. 30-74

Music Educators Journal 63 (March, 1977): pp. 40-157

Sources for "Low Correct Response" Objectives (Subarea IV)

Identify the skills, knowledge, and personal attributes needed for a career as a music critic.

MEJ, October, 1982. p. 54

SUBAREA V. AURAL PERCEPTION

Given an aural stimulus, differentiate between timbres of voices, orchestral and folk instruments, keyboards, and other sound sources.

Given aural stimulus, identify different expressive characteristics (e.g., crescendo, diminuendo, subito piano, accent).

From an aural stimulus, differentiate between simple and compound meters.

From an aural stimulus, differentiate between even and uneven rhythm.

Given an aural stimulus, recognize like and unlike rhythmic patterns.

Given an aural stimulus, identify instances of accent and syncopation.

Identify polyrhythms, such as contrasting meters or contrasting accented beats.

Analyze various aural stimuli to identify melodic devices such as motive, repetition, sequence.

Recognize augmentation, diminution, and inversion when given aural stimuli containing these devices.

Recognize rhythmic recurrence when given aural examples containing this compositional devices.

From aural presentation, ascertain nonmetric musical forms such as chant and recitative.

Recognize examples of traditional meter (i.e., duple and triple) from various aural stimuli.

Identify asymmetrical meters (5/8 7/8, 5/4, 7/4, etc.) when given aural examples.

Identify the various types of scales (major, minor, whole tone, pentatonic, and chromatic) used in given aural examples.

Differentiate between tonality and atonality in the melodic structure of various aural stimuli.

Identify melodic intervals within major and minor scales when presented with aural examples.

Identify the relationship of intervals between two pitches sounding simultaneously.

Recognize traditional (18th centruy) chord structure and progressions when given aural stimuli.

(Subarea V. continued)

Differentiate between single and simultaneous multiple pitches when presented as aural stimuli.

Distinguish between homophonic (chordal) and polyphonic textures when given aural examples.

From brief excerpts of harmonic structures, identify the representative historical periods.

General Study Guide Sources (Subarea V)

Balkan, Alfred, and Jack Taylor. Involvement with Music. Boston: Houghton Mifflin, 1975.

Benward, Bruce. Ear Training: A Technique for Listening. (Instructor's Dictation Manual). Dubuque, Iowa: Wm. C. Brown, 1978.

Benward, Bruce. Advanced Ear Training and Sightsinging (Teacher's Dictation Manual). Dubuque, Iowa: Wm. C. Brown, 1971.

Carlsen, James C. Melodic Perception: A Program for Self-Instruction. New York: McGraw-Hill 1965.

Micro Music, Inc. Melodions Dictator: A Music Ear Training Game. (Desk Version 2,4). Bellvue, WA.: Temporal Acuity Products.

Reimer, Bennett. Learning to Listen to Music. Morristown, N.J.: Silver Burdett, 1969.

Sherman, Robert W. and Morris H. Knight. Aural Comprehension in Music. (Student Workbook, Vol. 2). New York: McGraw-Hill, 1972.

Sources for "Low Correct Response" Objectives (Subarea V)

Given an aural stimulus, identify different expressive characteristics denoting loudness (e.g., crescendo, diminuendo, subito piano, accent).

Reimer, Record VII

From an aural stimulus, differentiate between even and uneven rhythm.

Benward, Ear Training, p. 277
Belkan and Taylor, Chapter 2, p. 285

Identify polyrhythms, such as contrasting meters or contrasting accented beats, in given arual examples.

Benward. Ear Training, p. 299
Balkan and Taylor, Chapter 2.

(Subarea V. continued)

Recognize rhythmic recurrence when given aural examples containing this compositional device.

Sherman and Knight, Volume 2, Unit 34,37.

Recognize examples of traditional meter (i.e., duple and triple) from various aural stimuli.

Reimer, record VII (student book).
Carlsen, Section I (student book).

SUBAREA VI. AURAL RECOGNITION OF TRADITIONAL STYLES

Recognize the musical characteristics of Medieval chants when given aural examples.

Recognize the principal features of Baroque music (e.g., vocal, keyboard, instrumental) in terms of style and form when given a series of aural examples.

Recognize the principal features of Renaissance music in terms of style and form (e.g., vocal, keyboard, instrumental) when presented with aural examples of music composed during this period.

From an aural stimulus, identify types of American Vocal music (e.g., Indian music, Anglo-American hymns, Black sacred music, blues, field hollers and work songs, folk, country-western, theater musicals, and popular music) through stylistic characteristics.

From an aural stimulus, identify types of American instrumental music (e.g., jazz, ragtime, country-western) through stylistic characteristics.

From an aural stimulus, identify types of electronic music, including synthesizer and other electronic media, through stylistic characteristics.

From an aural stimulus, identify instruments used in American regional music such as guitar, banjo, mandolin, dulcimer, harmonica, fiddle, and amplified string instruments.

Recognize the features of classic music in terms of style and form (e.g., vocal, keyboard, instrumental) when presented with aural examples of music composed during that period.

Recognize the features of Romantic music in terms of style and form (e.g., vocal, keyboard, instrumental) when presented with aural examples of music composed during this period.

Recognize the features of Twentieth Century music in terms of style and form (e.g., vocal, keyboard, instrumental) when presented with aural examples of music composed during this period.

Identify from various aural examples music from other cultures such as Asian, Mid-Eastern, African, and Latin America.

General Study Guide Sources (Subarea VI)

Kamien, Roger, ed. The Norton Scores: An Anthology for Listening, Third Edition Standard, New York: W. W. Norton., 1977.

Kamien, Roger, ed. The Norton Scores: An Anthology for Listening, Third Edition Expanded, New York: W. W. Norton, 1977.

Dallin, Leon. Listeners Guide to Musical Understanding, 5th ed. Dubuque, Iowa: W. C. Brown, 1982.
A Guide to the Electronic Revolution in Music. Performed by Aloys Kontarsky, et. al. C5 10473, 1982. Phonorecord.

Beaver, Paul, and Bernard Krause. Nonesuch Guide to Electronic Music. Performed by Paul Beaver and Bernard Karuse. HC-73018, 1968. Phonorecord. Accompanied by booklet.

Sources for "Low Correct Response" Objectives (Subarea VI)

Recognize the features of classic music in terms of style and form (e.g., vocal, keyboard, instrumental) when presented with aural examples of music composed during that period.

Norton Scores (Vol I), ex. 28-36

From an aural stimulus, identify types of electronic music, including synthesizer and other electronic media, through stylistic characteristics.

Nonesuch Guide to Electronic Music, signal generators, control generators, frequency modulation, amplitude modulation, ring modulation, filtering, and tape delay.

Dallin, A Guide to the Electronic Revolution in Music, entire album.